

# Otis Skinner in new comedy, and Barker's impressionistic ideas dominate playbills

By JULIA CHANDLER MANZ.

The current season locally has been an interesting succession of prominent and noteworthy.

And one more interesting than the new comedy by Henry Arthur Jones which brings Otis Skinner back to us at the New National Theater tomorrow evening in a role which promises to again project across the nightlights of a busy season of humor which he needed in his memorable recital of the humor in "Kismet."

Since Mr. Skinner's performance in this tremendous spectacle which Harrison Gray Fiske produced in 1907, he has been Mr. Skinner in Charles L. Barker's comedy, "The Silver King."

It had its premiere last season of the National and proved less successful than its star, although it carried in its theme a golden thread of optimism, and served Mr. Skinner as a vehicle through which the season.

But there is greater promise for Mr. Skinner in "Cock o' the Walk," a title which suggests the dominating character of the play, who is a "cock o' the walk" embodying the spirit of the age and the confidence of the nation today.

A democracy cannot but appreciate the reality which an actor of modernity, such as Mr. Skinner, brings to the stage. The play, which is a comedy, is not irreverent to the past in the British sense, but it is a comedy which is a comedy of the present, and it is a comedy which is a comedy of the future.

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If the old saw "it never rains but it pours" is true, then the current season locally has been an interesting succession of prominent and noteworthy.



SCENE FROM "COCK O' THE WALK" NATIONAL



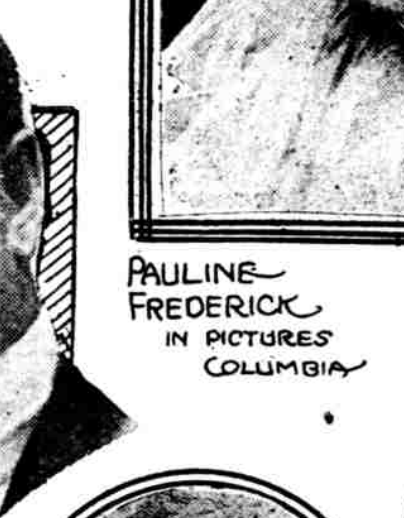
SCENE FROM "ANDROCLE'S AND THE LION" BELASCO



PAULINE FREDERICK IN PICTURES COLUMBIA



BEN TAGGART POLI'S



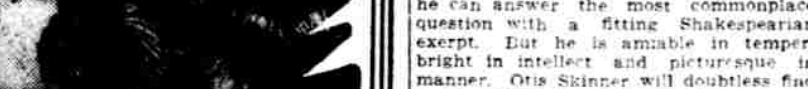
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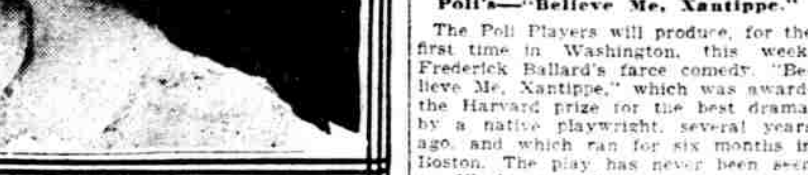
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WILTON LACKAYE KEITH'S



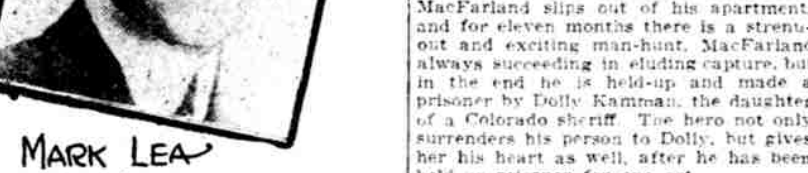
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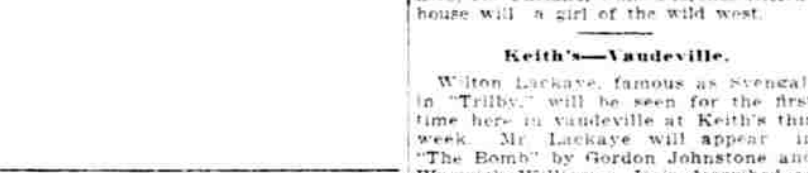
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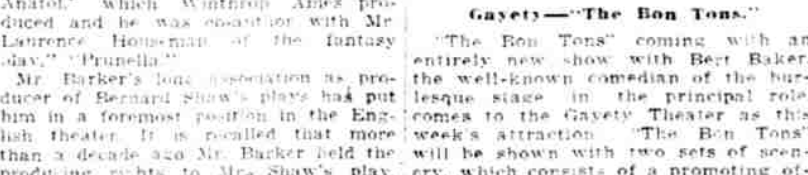
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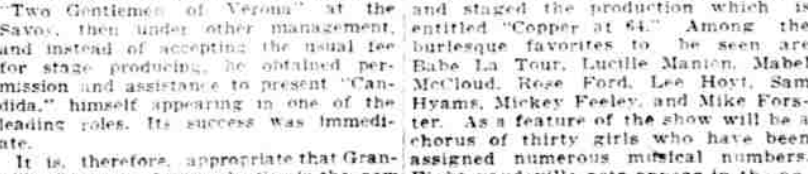
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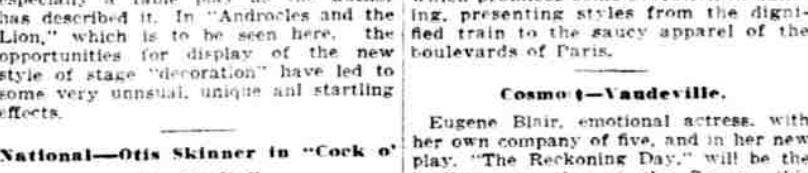
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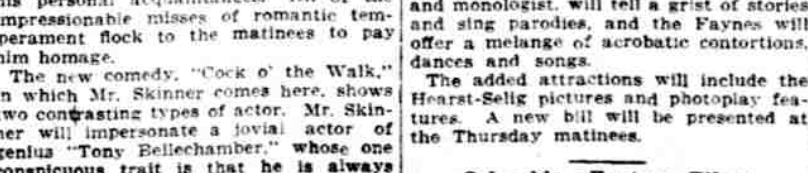
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The opening production under the new management will be the famous play "Zaza" with Pauline Frederick, the eminent emotional artist in the celebrated role. This production will be seen the first three days of the week starting on Monday, and will be followed the latter half of the week with "A Girl of Yesterday," in which Mary Pickford will be seen as the star. This is one of the most novel offerings that Miss Pickford has yet offered, and is the first motion picture romance to embody all the phases of courtship of a generation, some in contrast with the most modern romantic luxuries—the airplane, the palatial steam yacht, the tennis court, the golf course and many other adjuncts of present-day sport.

## Lyceum—Baroque.

Baroque is to be presented at the Lyceum this week when The Big Musical Review will hold forth. Mark Lea will be the principal attraction. He will be assisted by Earl Kern, Ed Gillispie, Gene Gorman, Florence Moors, Mabel Lomax and Florence Williams.

A feature of the engagement is the beauty contest. Each patron will be handed a card at the box office bearing likenesses of members of the chorus. Under each photo will appear a number. On the card each chorus girl will appear a number. Patrons will be asked to vote for their favorites. These cards will be collected and on Friday night will be announced. The most popular girl will be given a Gold Medal. World series games, electric hoop board in conjunction with the show. Every play flashed after the real play will be shown.

## Arden.

The Arcade Dance Auditorium under the new management is making "Gypsy" its nightly attraction. The opening night witnessed a crowd of several thousands of enthusiastic dancers, who were especially gratified by the exhibition dancing of two of Prof. Schmalz's Baltimore pupils, Ernie Zimmerman and Gordon Schmalz, who now, under the new management, will be given a grand finale in the rendition of a gypsy. Today will be devoted to concert and \$5 p. m. when the Royal Artillery Band of forty pieces under direction of Sig. Orinoff will play a well-selected and varied program. Sig. Orinoff, a past master of the trombone, will offer selections, and as another attraction the management has engaged the New York Harmonies, Sig. Joseph Targui, who will sing grand opera selections.

## PROMISED NEXT WEEK.

### Mme. Petrova in "The Revolt."

The Messrs. Shubert's production of "The Revolt" by Edward Lasker, in which Mme. Petrova will star this season will be presented for the first time here at the Belasco Theater next Monday evening. "The Revolt" is a play of life of the present day, teaching a lesson beyond any contradiction or setting out of the way of its force. There is said to be dramatic interest even in the most ordinary man is likely to see it because he will enjoy seeing its contents even if he is morally defeated in the first act. It is a play calculated to start both men and women thinking.

### "Potash and Perlmutter."

The thousands of playgoers who know "Potash and Perlmutter" by their first names will be glad to learn that the two famous partners will return to Washington next week at the National Theater. The same company that appeared at the Colman Theater, New York, will be seen here. "Potash and Perlmutter" needs no introduction to the American public. Ever since Montagu Maude's famous comedies began to illumine the pages of the Saturday Evening Post, "Abe and Mawruss" have been enshrined in the affections of millions of people who found their wit and philosophy, and in the episodes of the life, plenty to laugh at, to think about and to sympathize with. "Abe" and "Mawruss" will be glad to welcome the old friends and make new ones during the forthcoming engagement.

### "At Bay."

The Poli Players will be seen next week in George Scarborough's thrilling drama, "At Bay," which opened an all-season run at New York City, with a cast which included Guy Standing and Crystal Hume. The play is one succession of thrills. It is a story of love and crime. A H. Van Buren, who is a famous actor, is the hero of the play. The play is a story of love and crime. A H. Van Buren, who is a famous actor, is the hero of the play. The play is a story of love and crime. A H. Van Buren, who is a famous actor, is the hero of the play.

### Vaudeville.

Come over-rehearsed by a variety of diversions, will hold away at Keith's next week in "The Yellow Ticket," the production of the "Gilbert and Sullivan Revue," in which the principal episodes in "Pinafore," "Mikado," "The Gondoliers" and "The Pirates of Penzance" are brought to the stage. Another production will be Taylor Granville, Laura Pierpont and company in the playlet, "The Yellow Ticket." The balance of the bill will include Evan and Tierney with their new song, "The Yellow Ticket," and Ireland in "The Belle of Banville." Harry and Emma Sharrock in "Behind the Grandstand," Lambert and Fredricks in a song and dance serenade, Albert Cutler, "The Yellow Ticket," and the pipe organ recitals and the Patti bi-weekly news pictorial.

### Paramount Pictures.

Following "A Girl of Yesterday," in which Mary Pickford appears at Keith's, Columbia Theater the latter part of this week, Mark Lea will be seen in "The White Dove," an elaborate photo-production by Edna Bernard Delano. "The White Dove" is a beautiful romance of the Orient, which drama and mystery are ably interwoven. Laura Hope Crews, one of the foremost feminine stars of the American stage, will make her second appearance as a photoplay star in a Lasker production of her great dramatic success, "Blackbirds," which will be the attraction the last four days of next week.

### Gypsy Mads.

Will J. Kennedy and Jack Miller are the principal comedians, with Blanche Cooper's "Gypsy Mads," organized, which will be next week's attraction at the Gayety. The musical comedy entitled "On the Trail" is said to be the principal feature of the program. There will, however, be an added attraction in the form of an olio with a program comprising all-star vaudeville acts, including Evans and Davis, singers and dancers, the Carnival of Shows, Will J. Kennedy, Jack Miller, Shirley Lawrence, Harry P. Kelly, Harry Evans, Flo Davis, Lottie Blackford, Kitty Foresight and the Princeton stars.

### Baroque.

Next week at the Lyceum Theater comes the Westons Moorish Mads, a company of twelve principals and a chorus consisting of eighteen pretty girls.

James Montgomery, author of "Ready Money" and "The Aviator," has written a new farce, which he has called "The Ford." The play is a glorification of the Ford automobile. William Collier was to have played the leading role, but he has gone into motion pictures.

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"How do I account for them?" reiterated Mr. Shaw in his most scathing manner.

"They were occupied not by my play, but by the senseless, incontinent, indecent, irritable, ill-mannered, mad-dening, guffawing and bawling that all but ruined a carefully prepared performance and sent the audience out of the theater too worried and demoralized to know that they had themselves to thank for a rowdy evening."

"I ask you how are actors to act? How is a play to have any sense, or continuity or rhyme or illusion, or charm when at the end of every speech, and sometimes three or four times in the course of it, the performer has to stop and wait until the spectators express their appreciation and amusement by making disgusting noises?"

Young Gordon Craig in England, Italy, and Balot and his school in Russia, have a fair claim to be called the great art of stage decoration, and a splendid Granville Barker in London, leading exponent.

By accident we had no followers in the field of impressionistic art until Mr. Barker found in Robert E. Jones one qualified to carry on his own crusade. For Mr. Jones, after long study abroad, returned to this country to stage "The Man Who Married a Dumb Wife" under Mr. Barker's direction, achieving most of his effects in the combination of black and white.

Although Mr. Barker's managerial activities have extended over a good many years, and cover a wide range of plays—his Shakespearean revivals having created all sorts of discussion and controversy in both London and New York—his close association with George Bernard Shaw has so distinguished his career that it was quite in order that he should offer a sample of Shavian wit as a portion of the entertainment which established his stage decoration and direction as a fine art in the minds of the American public when he made his propitious start at Wallack's last season in New York with the double bill to be seen here this week.

It is impossible to refer to the quaint old fable of "Androcles and the Lion" which Shaw has twisted into a jumble of wit, satire and travesty, without recalling the remarks which were wrung from the illustrious playwright, critic, and cynic when he was asked to account for an extra twenty-five minutes employed in

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## CALENDAR OF THE WEEK

National—Otis Skinner in "Cock o' the Walk."  
Belasco—"Androcles and the Lion" and "The Man Who Married a Dumb Wife."  
Poli—"Believe Me, Xantippe."  
Keith's—Vaudeville.  
Gayety—Burlesque.  
Columbia—Paramount Pictures.  
Cosmo—Vaudeville.  
Lyceum—Baroque.

## THE CURRENT WEEK.

Belasco—"Androcles and the Lion" and "The Man Who Married a Dumb Wife."

One of the interesting events of this theatrical year is to be the production of Bernard Shaw's "Androcles and the Lion" and "The Man Who Married a Dumb Wife," which Lillah McCarthy, Granville Barker and Dora Euston will present at the Belasco Theater, this week. It seems scarcely necessary to say that Granville Barker is one of London's foremost men of the theater—a producer who holds in England the same position that Max Reinhardt and Gordon Craig occupy on the Continent in respect to the new art of the theater.

When Shaw's "Fanny's First Play" was acted in the country a few years ago it was by Barker's Company, and with his production, "The Affairs of Anatole," which Winthrop Ames produced and he was associated with Mr. Lawrence, Houseman of the Fantasy Play, Barker's long association as producer of Bernard Shaw's plays has put him in a foremost position in the English theater. It is recalled that more than a decade ago Mr. Barker sold the producing rights to Mr. Shaw's play, "Candida," but was unable to interest any English producers in the play. He was engaged to produce "Shakespeare's Twelfth Night" at the Savoy, then under other management, and instead of accepting the usual fee for stage producing, he obtained permission and assistance to present "Candida" himself, appearing in one of the leading roles. Its success was immediate.

It is, therefore, appropriate that Granville Barker's first production in the new art of stage decoration in America should have been a Shaw play, and especially a fable play as the author has described it. In "Androcles and the Lion," which is to be seen here, the opportunities for display of the new style of stage decoration have led to some very unusual, unique and startling effects.

The new comedy, "Cock o' the Walk," in which Mr. Skinner comes here, shows two contrasting types of actor. Mr. Skinner will impersonate a jovial actor of genius, Tony Belchamber, whose one conspicuous trait is that he is always "professional." He knows all the tricks of the trade, he has all the traditions of the stage, he knows all the poses befitting each dramatic situation and he has a prodigious gift for quotation from the works of "Immortal One." He has

With Marguerite Gale as the heroine and May Robson, Lulu Glaser, Julia Dean, Mabel Penton and Henrietta Crossman, Miss Florida, Leo Dietrichstein, Julian Scott, Charles J. Ross, Henry Koker, Julian Eltinge and Robert Edgar in the company, the Kuleva Features, Inc., a new motion picture company, will produce "How Molly Made Good." The new feature will be released on October 18. The scenario was written by Burns Mantle, dramatic editor of the Evening Mail.

"My own ambition is to see my plays acted to empty houses. In them may be no money, but at least there is a silence and better acting, and the public will see that it can admire actors without irritating them. I should like to finish the run of 'Androcles' by throwing the audience to a real lion. Then I could say with 'Hamlet,' 'The rest is silence.' The silence would be such a rest."

"Why do the depressing plays flourish and the lively plays perish? Because the depressing plays are listened to in silence. They get a chance. The others are bawled down, laughed down, murdered with noise."

"I have only one message to the British playgoer, and that is, if you want to enjoy yourself in the theater, hold your silly nose."